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Queene," London, 1596; "Chaucer," London, 1602; Burton's "Anatomy of Melancholy," Oxford, 1621; Baxter's "Saint's Rest," London, 1649; Molière's "Femmes Scavantes," Paris, 1673; Watts's Hymns, London, 1707; Smollett's "Peregrine Pickle," London, 1751; Rousseau's "Emile," Hague, 1762; Goldsmith's "Vicar of Wakefield," London, 1766; Miss Burney's "Evelina," London, 1778; and Goethe's "Wilhelm Meister," Berlin, 1795.



"THE HISTORY OF AMERICAN PAINTING," by SAMUEL ISHAM, A.N.A. With twelve photogravures and many text illustrations. Imp. 8vo. New York, The Macmillan Company. \$5.00 net.

This is the third volume of a notable series in the History of American Art, and has been preceded by histories of American Sculpture by Lorado Taft, and Music by Louis C. Elson.

The author of the present volume, Mr. Isham, is well qualified for his task. The object of these histories is to present the subject from the artist's point of view, and Mr. Isham, himself a prominent painter, describes most sympathetically the birth, development, stagnation and full fruition of native art.

The index, containing the names of the American artists who are mentioned in the body of the book, is a fit criterion of the catholicity and strict impartiality of the author. There is scarcely a name omitted which comes to mind as worthy of record. And, referring to the pages to see what the author has to say about his fellow-workers, one is impressed by the kindliness and firmness of his criticism, especially toward the younger men, like Henri, Glackens and Maurer.

The book, naturally, follows chronological lines, except when the importance of the subject tempts the author to follow a biographical lead, as in the chapter on La Farge and Whistler, which, by the way, is one of the most interesting chapters in the book.

It will be a long while before this subject will be treated as exhaustively and compactly as in this publication.

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"CONSTABLE," by M. STURGE HENDERSON. London, Duckworth & Co. Imported by Charles Scribner's Sons, New York. \$2.00 net.

The painter, Charles R. Leslie, Constable's contemporary, provided a biography of the famous English landscapist which has been the foundation of every succeeding monograph. Mr. Henderson has used this material to good advantage, at the same time infusing a creditable amount of personal reflection, which is especially noticeable in the four last chapters dealing with Constable's Lectures, his Characteristics, a General Estimate, and Constable's Influence in Landscape Painting.

Forty half-tone reproductions of best-known works of the master illustrate the book, which is supplied with an index.

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"THE ART LOVER'S TREASURY," edited by CARRIE THOMPSON LOWELL. Boston, Dana, Estes & Company. \$1.20 net.

This handsome little volume serves to bring together masterpieces or art and gems of literature inspired by them. Fifty of the former are illustrated in tinted half-tone, while poets, from Omar Kayyam to Edwin Markham, are quoted. The author undertakes the task to bring all this together in some rational, logical order, and has succeeded admirably. The conception of the book as an outgrowth of an illustrated lecture is apparent, and this becomes an advantage, for one may follow the author complacently in a vivid survey of the world's art treasures.

The spirit of the book is typified by the frontispiece, showing the admirable mural painting by Kenyon Cox, *Ars Picturae and Ars Poetica*.

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"HOME FURNISHING," by ALICE M. KELLOGG. New York, Frederick A. Stokes Company. \$1.50 net.

Like most books on the house beautiful, this one presents the author's ideas on the subject in a series of suggestions, which may be useful according to circumstances. Few, however, will lay down the book without getting some practical hint.